

## RTF 323-2 Take Home Final questions

**Due: Thursday Dec. 8, 7 pm** or you must take the in-class exam (no late papers). You may turn the paper in earlier, to Chuck's mailbox in 215 AMS.

Undergrads: 2500-3000 word essay. Two hard copies required; no email files.

The goal here is to write a thoughtful essay that reflects your critical thinking about experimental video. Your essay should reflect the knowledge you gained from course screenings, readings, lectures, class discussions, your fellow student's discussion board postings, etc. You may also refer to additional reading that you choose to do, but in all cases provide citations to the work cited. The aim here is to write a well-organized essay, so careful planning and careful editing at the last stage will definitely pay off. You may illustrate your essay with frame grabs.

Choose one of the following.

1. Write a careful analytic essay on Bill Viola's *"I do not know what it is I am like"* a 90 minute video which is in the Mitchell Media Center on laserdisc (it does not circulate). 791.4372 I114 Id. You should review the artwork several times and also do some additional research on the critical commentary on Viola. (The Art Collection in Deering has about 10 books just on Viola, in addition he is well discussed in various histories and commentaries on art and in the art press. In addition to a Google search, you should use library search tools (if you are not experienced with this a reference librarian can help get you started). Your essay should include a consideration of Viola's place and reputation in the art world.
2. Chuck will show several examples of Pixelvision work in class on Nov. 28 and Nov. 30. Develop a discussion of Pixelvision (and other "thrifty" moving image media) aesthetics and its place in the larger world of experimental work.
3. Write a careful analytic essay on Janice Tanaka's experimental documentary, *"Who's going to pay for these donuts, anyway?"* about trying to find her father who protested the internment of Japanese Americans during WW2 and who was institutionalized as a paranoid schizophrenic. Include in your analysis Tanaka's *"Memories from the Department of Amnesia"* (shown in class), Beaver Valley (on reserve in I say I am [videorecording] : women's performance video from the 1970s / curated by Maria Troy, 709.04008 I11 vhs) and other personal documentary by various artists considered in the course and questions of history, identity, and trauma as represented in video art.
4. Write an essay on the frequent theme in experimental video art of critiquing the dominant forms of television. In addition to work viewed in class, include a consideration of Joan Braderman's *Joan Does Dynasty* (Mitchell Media Center, A crack in the tube [videorecording] / produced by Lyn Blumenthal 791.45 C883 vhs).
5. Write an essay on the essay video art of Laura Kipnis. The Mitchell Media Center holds, *A Man's Woman*, and *Marx: the Video*. The scripts for these and other works are available in her book *Ecstasy Unlimited*, also in the library.

6. Michael Rush's book *New Media in Art* stresses three areas: Performance Videos, Video Art, and Installation Video Art. His orientation and concern is very much on the side of established artists and museum-validated work. In contrast many of the early videos seen in the course, and discussed in Laura Cotttingham's article and the Early Video Art website stress the diversity of a more grassroots and activist video world, and videomakers who see themselves as primarily video artists rather than (as in Rush's validated world) artists who happen to make video. Discuss this difference and contrast between two different ways of thinking of video art. You may find the Artworld vs. Avant Garde discussion in Course Documents useful.

7. Discuss the concept of and use of appropriation in video art using examples seen in class and others you may find. Include in your discussion a consideration of postmodernism as you understand it. Be careful to set up clear definitions for key terms, and use clear examples to back up your points.

8. Taking the term "performance" in a broad sense, discuss performance in experimental video art by constructing a strong general thesis about this aspect of some video art.. You should discuss performance in more informal and modest forms and works as well as in large scale theatrical/operatic forms. You can review some things seen in class that are on reserve to illustrate your analysis.

9. Write an essay on personal and diary video work using examples from class and in the Mitchell Media Center. Include a discussion of why video is especially well suited to this kind of work and on what basis we can evaluate this type of work. That is, what makes some of it better than other, and what is the relation of form and content/theme in making such a discrimination?